

Trad. attrib. to: Guo Xi 郭熙 (ca. 1001–ca. 1090)
Title: *Clearing Autumn Skies over Mountains and Valleys*
《谿山秋澗圖》
Qishan qiuji tu
Dynasty/Date: Northern Song, mid-11th–early 12th century
Format: Handscroll
Medium: Ink and color on silk
Dimensions: 26.0 x 206.0 cm (10-1/4 x 81-1/8 in)
Credit line: Gift of Charles Lang Freer
Accession no.: F1916.538
Provenance: Pang Yuanji 龐元濟 (1865–1949), Shanghai

Outside label: Duanfang 端方 (1861–1911)

Thirteen characters, standard script.

宋郭河陽山水真品。董宗伯舊藏。

A genuine landscape by Guo Heyang [Guo Xi] of the Song dynasty. From the former collection of Dong Zongbo [Dong Qichang, 1555–1636].

Seal: (1)
Taoweng 『陶翁』 (square intaglio)

Frontispiece: unused light-brown paper



Dimensions: 24.8 x 80.0 cm (9-3/4 x 31-1/2 in)

Mounting silk 1: beige, plain weave; with mounted inside label

Dimensions: 26.1 x 7.5 cm (8-7/16 x 3 in)

Inside label: Anonymous

On sutra paper, with one (1) partial seal of Jinsushan Temple Library¹

Seals: (1)

Jin[sushan] cangjing [zhi] 『金[栗山]藏經[紙]』 (rectangle relief)

Seven characters, standard script.

郭河陽山水真跡

A genuine landscape by Guo Heyang [Guo Xi]

Artist Inscription: none

Other Inscriptions: illegible remnants of signature or other short text, far left

Mounting silk 2: beige, plain weave; with three (3) collector seals (see below)

Dimensions: 26.1 x 7.5 cm (8-7/16 x 3 in)

Colophons: (6) – Six colophons written on three continuously attached sheets of sutra paper, each bearing (1) seal of Jinsushan Temple Library (see Inside Label, above):

Sheet 1, colophons 1–3 Dimensions: 26.1 x 57.6 cm (8-7/16 x 22-11/16 in)

Sheet 2, colophons 4–5 Dimensions: 26.1 x 55.2 cm (8-7/16 x 21-3/4 in)



Sheet 3, colophon 6

Dimensions: 26.1 x 38.3 cm (8-7/16 x 15-1/4 in) Seals:

(3)

Jinsushan cangjing zhi 『金粟山藏經紙』 (rectangle relief)

1. Wen Jia 文嘉 (1501–1583)

11 columns, standard script

右郭熙《谿山秋鏹圖》，乃真筆也。原有倪雲林籤題并柯九思印章。今籤題已失，而柯印猶存，蓋倪、柯二君所藏也。舊在予友杜君處，嘗求先太史題而未果。今二十年矣，其子于始持來求跋。按照之出，稍後於營丘，故當時以李成、郭熙並稱，則固已崇重之矣。當時山谷詩云『玉堂坐對郭熙畫，發興已在青林端』，又云『郭熙官畫但荒遠，短渚曲折開秋晚』，而石田先生論營丘云『丹青隱墨墨隱水，其妙貴淡不數濃』。今觀此圖，脫去筆墨畦徑，而專趨於平淡古雅。雖層巒疊嶂，縈灘曲瀨，略無痕迹。信乎，非熙不能，而真足為營丘之亞也。萬曆己卯秋九月三日，茂苑文嘉。

At right is Guo Xi's *Clearing Autumn Skies over Mountains and Valleys*, which is a genuine work from his brush. Originally, [the scroll] had a label slip inscribed by Ni Yunlin [Ni Zan, 1306–1374] and the impressions of seals belonging to Ke Jiusi [1290–1343]. While the label inscription is long gone, Ke's seals still remain, so this is probably [the painting] collected by those two gentlemen. [The work] previously belonged to my friend Master Du, who once asked the deceased Grand Scribe [my father Wen Zhengming, 1470–1559] for an inscription, but it didn't work out. Now, indeed, twenty years have passed, and his son [Du] Yushi has brought [the scroll] and asked me for a colophon.

As [Guo] Xi emerged somewhat later than Yingqiu [Li Cheng, 919–967], the fact that people of the time referred to Li Cheng and Guo Xi together was because they already had enormous respect for [the younger Guo]. A poem from the time by Shan'gu [Huang Tingjian,



1045–1105] says, —In the jade hall I sit across from a painting by Guo Xi / That makes me feel I have come to the verge of the greenwood,¹ and further says, —Guo Xi was an official painter but [his spirit] was distant and remote / The short island twists and winds in the early autumn twilight,¹ while Mister Stone Field [Shen Zhou, 1427–1509] said in discussing Yingqiu, —In colors he concealed his ink and in ink concealed the water / He marvelously favored the use of pale and seldom used the dark.² In looking now at this picture, [one can see that the artist] eschewed the normal approach to painting [of the time], and exclusively preferred the antique elegance of the —level and plain.¹ Whether in the tiered ranges and layered cliffs, or coiling rapids and winding shoals, there is no trace whatsoever [of the other approach]. How true it is that only [Guo] Xi could [have painted this work], but it also shows how subordinate he really was to Yingqiu. Third day in the ninth lunar-month, autumn of the *jimao* year [September 23, 1579], Wen Jia of Maoyuan [Changzhou, Jiangsu province].

Signature: 文嘉
Wen Jia

Date: 萬曆己卯秋九月三日
Third day in the ninth lunar-month, autumn of the *jimao* year
[September 23, 1579]

Seals: (2)
Guilaitang yin 『歸來堂印』 (square intaglio)
Wen Jia zhi yin 『文嘉之印』 (square intaglio)

2. Wang Zhideng 王穉登 (1535–1612)

7 columns, standard script

李成、郭熙並宋名手，一時畫院諸人爭效其法，遂往往魚目混淆。大抵二君能以丹青水墨合為一體，不少露痕迹。信乎繪家三昧也！此圖為《谿山秋鐘》，長巖曲嶺，遠樹平蕪，與浮嵐暮靄相映帶。森沈茂潤，無纖微不愜。以此視營丘，真當並驅爭先矣。太原王穉登書。

Li Cheng [919–967] and Guo Xi were both famous masters of the Song dynasty, and during that era everyone in the [imperial] painting academy strove to imitate their style, so that fish eyes frequently became confused [with pearls].³ In general, both gentlemen were able to combine the use of color and the use of ink into a homogenous whole that revealed not the slightest trace [of these separate painting traditions]. Truly, they were the sublime epitome of painters! This picture is *Clearing Autumn Skies over Mountains and Valleys*. Long cliffs and winding ranges, distant trees and level grasslands, stand out against the drifting haze and evening mist that surround them. The woods are deep and the vegetation lush, and there is not the smallest scintilla that does not please. Looking at [the works of] Yingqiu [Li Cheng] in light of this, the [current painting] would truly run neck and neck with his best. Written by Wang Zhideng of Taiyuan.

Signature: 王穉登
Wang Zhideng

Date: none

Seals: (2)
Wang Zhideng yin 『王穉登印』 (square relief)



Wang doutuo 『王豆它』 (square intaglio)

3. Dong Qichang 董其昌 (1555–1636)

4 columns, running script; plus two columns smaller running script 余友莫廷韓嗜畫，畫亦逼黃子久，此卷蓋其所藏，以為珍賞甲科。後歸潘光祿，流傳入余手。每一展之，不勝人琴之歎。萬曆己亥首夏三日，董其昌。是日前一宿夢廷韓，及曉起題。

My friend Mo Tinghan [Mo Shilong, 1537–1587] loved to paint, and his paintings were very close [in style] to those of Huang Ziju [Huang Gongwang, 1269–1354]. This scroll was once in his collection, and he considered it a treasure of the first grade. Afterwards it came to Pan of the Court of Imperial Entertainments, and then circulated until it came into my hands. Whenever I unroll [the painting], I cannot help but sigh for the man and his lute.⁴ Third day in the first lunar month of summer in the *jihai* year of the Wanli reign period [April 27, 1599], Dong Qichang. Last night I dreamed of [Mo] Tinghan, and got up at dawn to inscribe this.

Signature: 董其昌

Date: 萬曆己亥首夏三日

Third day of the first lunar month in summer of the *jihai* year in the Wanli reign period [April 27, 1599].

Seals: none

4. Chen Meng 陳盟 (active 1612–after 1656)



7 columns, running script 河陽繪事，妙絕寰中。四百年來，真蹟頗少，予生所見，亦不數數。此卷精美入神，絲密秀潤，殆非遠與松年、和之輩所能彷彿，而況其他乎？觀者瑤之。丙申孟夏望後三日，蜀陳盟書于真州旅舍。

The paintings of Heyang [Guo Xi] are the most marvelous in the world. But for the past fourhundred years, genuine works have been rather scarce, and in my lifetime I too have not seen very many. This scroll is exquisitely beautiful and entrancing, meticulously rendered, graceful, and moist, and it is certainly not something that [Ma] Yuan and [Liu] Songnian or [Ma] Hezhi and their ilk could have imitated, so how much less anyone else?⁵ Viewers should treasure it. Written at the traveler's inn in Zhenzhou [Hebei Province] by Chen Meng from Shu [Sichuan Province], on the third day after the full moon in the first lunar month of summer during the *bingshen* year [May 11, 1656].

Signature: 陳盟
Chen Meng

Date: 丙申孟夏望後三日
Third day after the full moon in the first lunar month of summer during the *bingshen* year [May 11, 1656]

Seals: (2)
Chen Meng 『陳盟』 (square intaglio)
Guxueweng 『古雪翁』 (square relief)

5. Chen Juewei 陳厥位 (unidentified, late 17th–early 18th century)



6 columns, running script. Poem (8x7).

九日題郭河陽《溪山秋鐘圖》。未及登高插紫萸，閒披秋鐘郭熙圖，開籥如是升平遠，落帽何須問有無。風雨妒嗔徒尔尔，鬼神呵護在區區，雖然不上龍山路，領略河陽勝陟龔。

五塘陳厥位。

Ninth day, inscribed on Guo Heyang's *Clearing Autumn Skies over Mountains and Streams* [sic!]. [Poem not translated.] Chen Juewei of Wutang.

Signature: 陳厥位
Chen Juewei

Date: 九日
Ninth day

Seals: none

6. Huang Yilin 黃以霖 (1856–1932)

1 column, standard script

宣統三年二月，宿遷黃以霖觀。

Second lunar month in the third year of the Xuantong reign period [March 1–29, 1911], viewed by Huang Yilin of Suqian [Jiangsu Province]

Signature: 黃以霖
Huang Yilin

Date: 宣統三年二月
Second lunar month in the third year of the Xuantong reign period
[March 1–29, 1911]

Seals: none

Collector seals: (27)

1. Ke Jiusi 柯九思 (1290–1343) – (2)

Ke Jiusi 『柯九思』 (square relief; black ink) – painting, lower left

Ke shi qingwan 『柯氏清玩』 (rectangle relief) – painting, lower left

2. Wu Xiyuan 吳希元 (1551–1606) – (6)

Wu Xinyu zhencang yin 『吳新宇珍藏印』 (rectangle relief) – painting, lower right

Wu Xiyuan yin 『吳希元印』 (square relief) – painting, lower left

Xinyu 『新宇』 (square relief) – painting, lower left

Xinyu 『新宇』 (square intaglio, left half) – colophon paper 1, right

Ruming fu 『汝明父』 (square relief) – colophons 1-2 paper join

Zisun bao zhi 『子孫寶之』 (square relief) – colophons 1-2 paper join



3. Wu Zhen 吳楨 (early to mid-17th century; 1620s–30s) – (2)

Wu Zhen 『吳楨』 (square relief) – painting, lower left

Zhousheng 『周生』 (square intaglio/relief) – painting, lower left

4. Zhou Zuoxin 周祚新 (active 1627–) – (2)

Zhou Zuoxin yin 『周祚新印』 (square intaglio) – painting, mid left

Monong 『墨農』 (square relief) – painting, mid left

5. Guiliang 桂良 (1785–1862) – (2)

Yanshan shending 『燕山審定』 (square relief) – mounting silk 2

Guaerjia shi Yanshan Guiliang zhencang shuhua yin 『瓜爾佳氏燕山桂良珍藏書畫
印』 (square relief) – mounting silk 2

6. Wanyan Jingxian 完顏景賢 (died 1927?) – (1)

Jingxian cengguan 『景賢曾觀』 (rectangle relief) – colophon paper 3, far left

7. Pang Yuanji 龐元濟 (1865–1949) – (1)

Xuzhai shending mingji 『虛齋審定名蹟』 (square relief) – mounting silk 2

8. Unidentified – (11)



Remnants of square half-seal – painting, upper right

X-bao 『□寶』 (rectangle relief) – painting, upper right

Large square relief? seal, faded/damaged – painting, upper left

Remnants of seal – painting, mid left

Remnants of seal over damaged writing – painting, mid left

Zhang Tingfa yin 『張霆發印』 (square relief) – painting, lower left

Zhang shi zhenwan 『張氏珍玩』 (square relief) – painting, lower left

Jin-x jianshang 『金□鑑賞』 (square intaglio) – painting, lower left

X-yunguan 『□雲館』 (circle relief, left half) – colophon 1, right

Zhou Shihe yin 『周士和印』 (square intaglio) – colophon papers 1/2 join – 1/2

Zhou Shihe yin 『周士和印』 (square intaglio) – colophon paper 2, far left – 2/2

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Yu Hui 余輝. —Cangni yu Song hua zhong de Jin dai shanahui hua 藏匿於宋畫中的金代山水畫. In Wang Yaoting 王耀庭, ed. *Kaichuang dianfan: Bei Song de yishu yu wenhua yantaohui lunwenji* 開創典範: 北宋的藝術與文化研討會論文集. Taipei: Guoli gugong bowuyuan, 2008. P. 244 (fig. 13).

Zhejiang daxue Zhongguo gudai shuhua yanjiu zhongxin 浙江大學中國古代書畫研究中心, eds. *Song hua quanji: di liu juan, di liu ce* 宋畫全集: 第六卷, 第六冊. Hangzhou: Zhejiang daxue chubanshe, 2008. Pp. 18–31 and 254–55 (no. 4).

Notes

¹ Jinsushan 金粟山 (Mount Jinsu) is located in southwest Haiyan 海鹽 County, Zhejiang Province. In the mid-sixteenth century, a large cache of handwritten sutras—dating to the late 11th century in the Northern Song dynasty—was discovered in the Jinsu Temple at the mountain's base. Each sheet of sutra paper was impressed with a small relief seal reading *Jinsushan cangjing zhi* (Jinsushan Sutra Library paper). Shortly afterward, it became fashionable among wealthy collectors to use the unwritten reverse side of this rare paper in the mounting of valuable paintings and calligraphy, especially for frontispieces, and less commonly for colophons and label slips, as on this scroll.



² For the sources of these quotations, see lines 3-4 and 5-6, respectively, in the sixteen-line poem, *Ciyun Zizhan ti Guo Xi hua qiushan* 《次韻子瞻題郭熙畫秋山》 (Following the rhymes of Zizhan [Su Shi, 1037–1101], inscribed on a painting of autumn mountains by Guo Xi), in Huang Tingjian 黃庭堅 (1045–1105), *Shan'gu ji* 山谷集, 2:7b–8a, in WSKQS; and lines 11–12 in the twenty-line poem, *Ti Zi'ang Chongjiang diezhang juan* 《題子昂重江疊嶂卷》 (Inscribed on the handscroll *Double Rivers and Layered Cliffs*, by Zi'ang [Zhao Mengfu, 1254–1322]), in Shen Zhou 沈周 (1427–1509), *Shitian shixuan* 石田詩選, 8:30a–b, in WSKQS.

³ The origin of the expression —to confuse fish eyes for pearls— is unclear; however, variations appear to date back to the Han dynasty. It is used to describe two items that look alike on the surface, but differ enormously in quality and value.

⁴ To —sigh for the man and his lute is an expression of grief over the death of a beloved relative or close friend, as here, where Dong Qichang mourns Mo Shilong's demise twelve years earlier. The expression derives from the following story. In 388, the brothers Wang Huizhi 王徽之 and Wang Xianzhi 王獻之 were both struck with serious illnesses. When Xianzhi died, Huizhi rushed to his home, and without weeping went directly in to sit on Xianzhi's spirit bed, where he took up the *qin* 琴 (zither, or lute) that his brother had been fond of playing. Finding it out of tune, he threw down the instrument exclaiming, —Alas, Zijing (Xianzhi), both you and your lute are gone forever!, and finally gave rein to his grief. For the earliest recorded version of the story, see Liu Yiqing 劉義慶 (401–444), comp., *Shishuo xinyu* 世說新語, in Guoxue zhengli she 國學整理社, comps., *Zhuzi jicheng* 諸子集成, 8 vols. (Beijing: Zhonghua shuju, 1986), vol. 8, 168–69; and for English translation, see Richard B. Mather, trans. *Shih-shuo Hsin-yü: A New*



Account of Tales of the World, by Liu I-ch'ing (Minneapolis: University of Minnesota Press, 1976), 328–29. An abbreviated account of the episode can also be found in Fang Xuanling 房玄齡 (578–648) et al., comps. *Jin shu* 晉書, 10 vols. (Beijing: Zhonghua shuju, 1974), vol. 7, 80:2104.

⁵ Ma Yuan 馬遠 (active late 12th–early 13th century), Liu Songnian 劉松年 (ca. 1150–after 1225), and Ma Hezhi 馬和之 (active mid- to late 12th century) were leading court painters of the Southern Song dynasty. While Ma Yuan was primarily known for his landscape painting, the other two artists were equally famous as figure painters, though each had a distinct approach to landscape as well.